

Art I  
YCHS

Instructional Packet  
March 25<sup>th</sup>-April 6<sup>th</sup>

L. Lynch

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# Chihuly's World

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## What events inspired this artist to take creative risks?

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MARCH / APRIL 2020 ([HTTPS://ART.SCHOLASTIC.COM/ISSUES/2019-20/030120.HTML](https://art.scholastic.com/issues/2019-20/030120.html))

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Teaching Resources

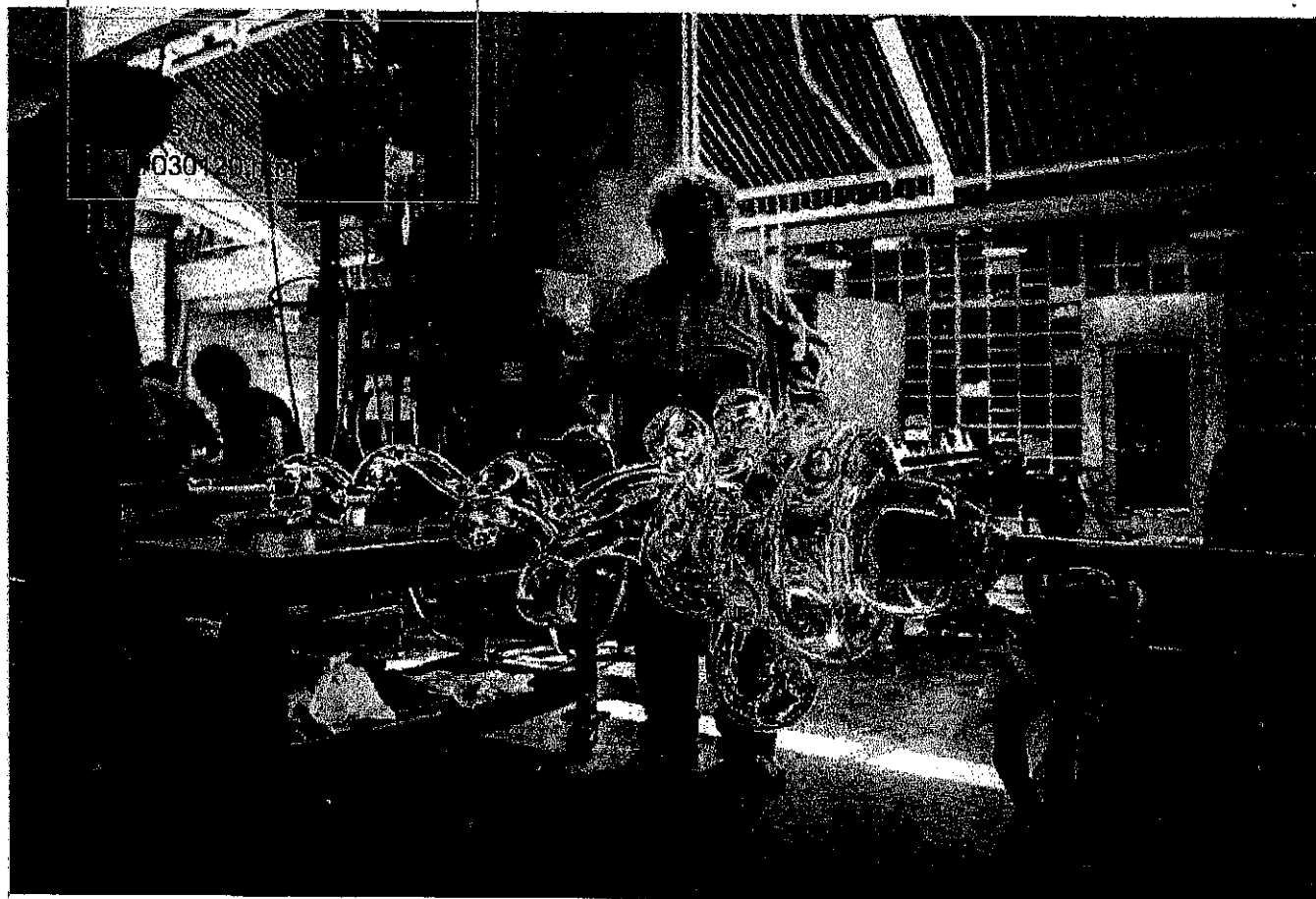
Text-to-Speech

Look carefully at the artwork on the cover. What materials do you think it's made of? Artist Dale Chihuly (dayl chuh-HOO-lee), created this vibrant work with glass! Chihuly, one of the most famous artists working in glass today, uses innovative **glassblowing** techniques to create works that are both familiar and strange. Some are small enough to hold in your hand and some are like other-worldly landscapes you can walk through.

READING LEVEL

Grades 7-12

Grades 4-6



James Mongrain, Dale Chihuly, and Andrea Lesnatt, *Rotolo in progress*, The Boathouse hotshop, Seattle, 2018. 2019 Chihuly Studio/Artists Rights Society (ARS), New York. Image ©Chihuly Studio. All rights reserved.

Why does Chihuly work with a team?

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## Hot Stuff Share ()

Chihuly was born in 1941 in Tacoma, Washington. He didn't plan on becoming an artist. During college, he studied interior design and architecture. While taking a weaving class, he incorporated small pieces of glass into his textile designs. He soon decided to experiment with glassblowing and quickly got hooked.

There are many ways to work with glass, but Chihuly began with a traditional process. He heated silica sand to around 2,300 degrees Fahrenheit to melt it. Then he gathered this melted substance onto one end of a long, hollow metal tube and blew into the other end of the tube. This caused the hot glass to expand like a bubble. Chihuly explored interesting ways to alter the form using heat, gravity, and human breath.

<https://art.scholastic.com/issues/2019-20/030120.html>

## Inspiration Everywhere

Throughout his life, Chihuly has traveled the world, finding inspiration in his experiences and the art he encounters. In 1968, Chihuly visited Italy. He studied with some of the best glassblowers in the world on the Venetian island of Murano, known for its glassmaking tradition. While there, the artist saw Art Deco sculptures made during the 1920s and '30s. In 1988, he began working on a series called Venetians. To make his 2011 *Misty Cerulean Venetian*, right, Chihuly collaborated with Italian glassblower Lino Tagliapietra (LEE-noh

tah-lee-oh-pee-ET-rah). Chihuly adds Art Deco-inspired floral embellishments that are fused to the vase's surface.

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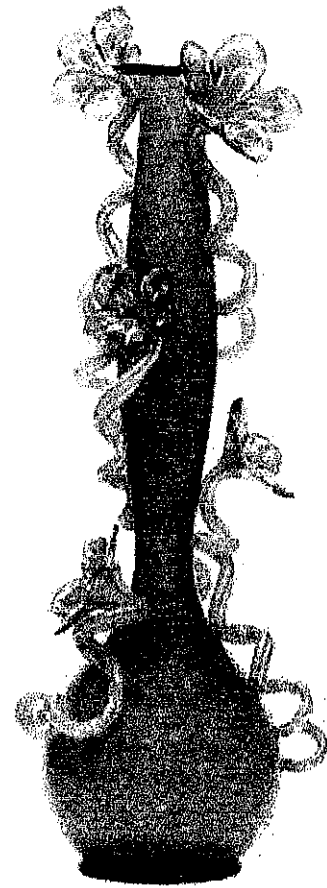
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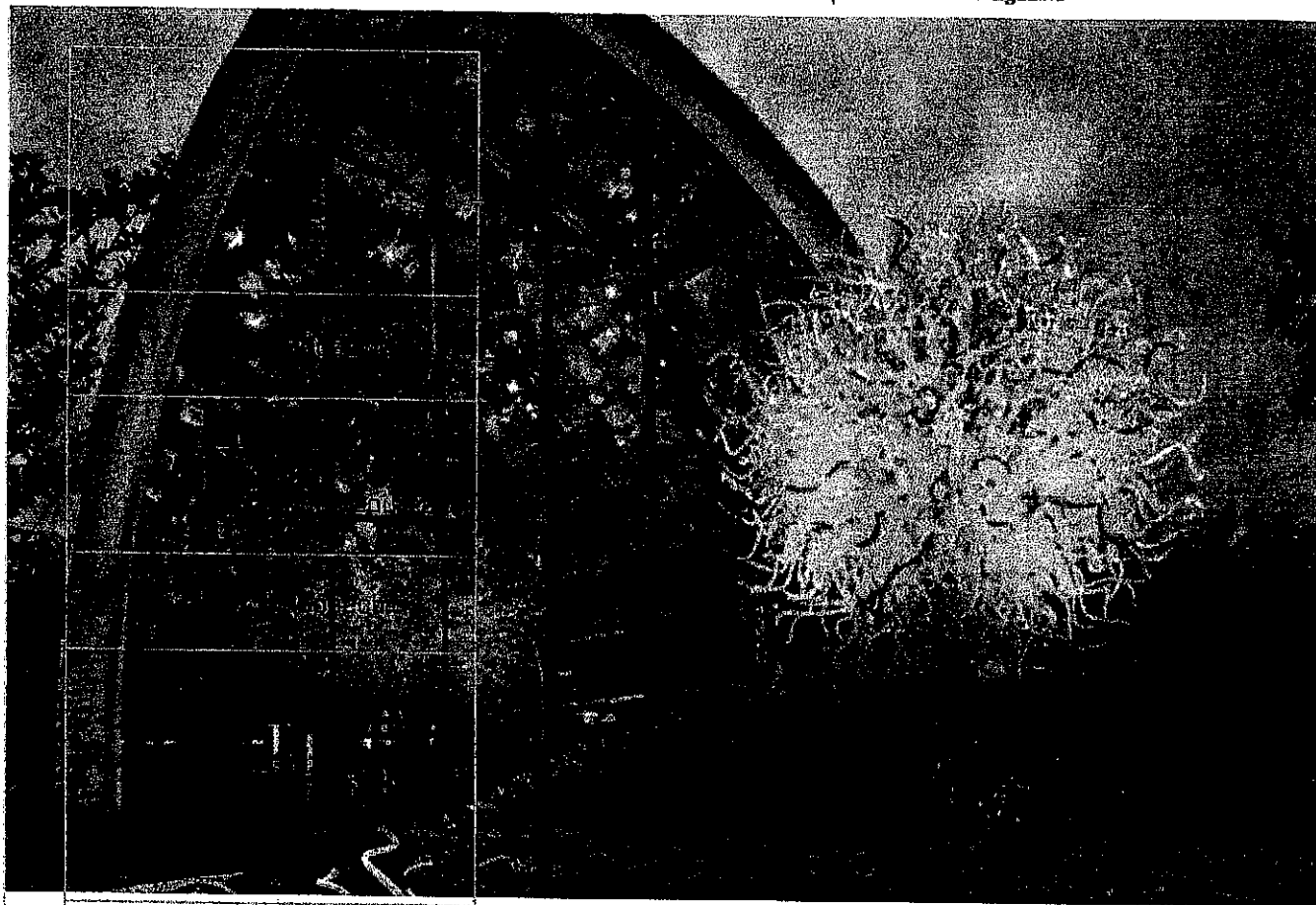
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Dale Chihuly, *Misty Cerulean Venetian*, 2011. 37x13x11in. 2019 Chihuly Studio/Artists Rights Society (ARS), New York. Image ©Chihuly Studio. All rights reserved.

What experience inspired Chihuly to make vessels like this one?

□



Dale Chihuly, *Cobalt Float and Flori*, 2012, *Glasshouse Sculpture*, 2012, and *Pacific Sun*, 2011. Chihuly Garden and Glass, installed 2012. © 2019 Chihuly Studio/Artists Rights Society (ARS), New York. Image © Chihuly Studio. All rights reserved.

(<https://art.scholastic.com/issues/2019-20/030120.html>)  
What News Chihuly to work at this scale?

## Monumental Innovations

In 1976, a terrible car accident left Chihuly blind in one eye. The artist spent weeks in the hospital recovering. During this time, he thought about his work. Instead of holding him back, he realized, the accident presented an opportunity to push his art further. Now Chihuly leads a large team that works together. (But the artistic ideas are all his!) This team approach allows Chihuly to make bigger, more complex sculptures. For example, up to 17 people work together to make the sculptures in his *Rotolo* series, shown in process above. The team uses up to 140 pounds of glass to make one of these sculptures.

"I want people to be overwhelmed with light and color in some way that they've never experienced."

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## -Dale Chihuly

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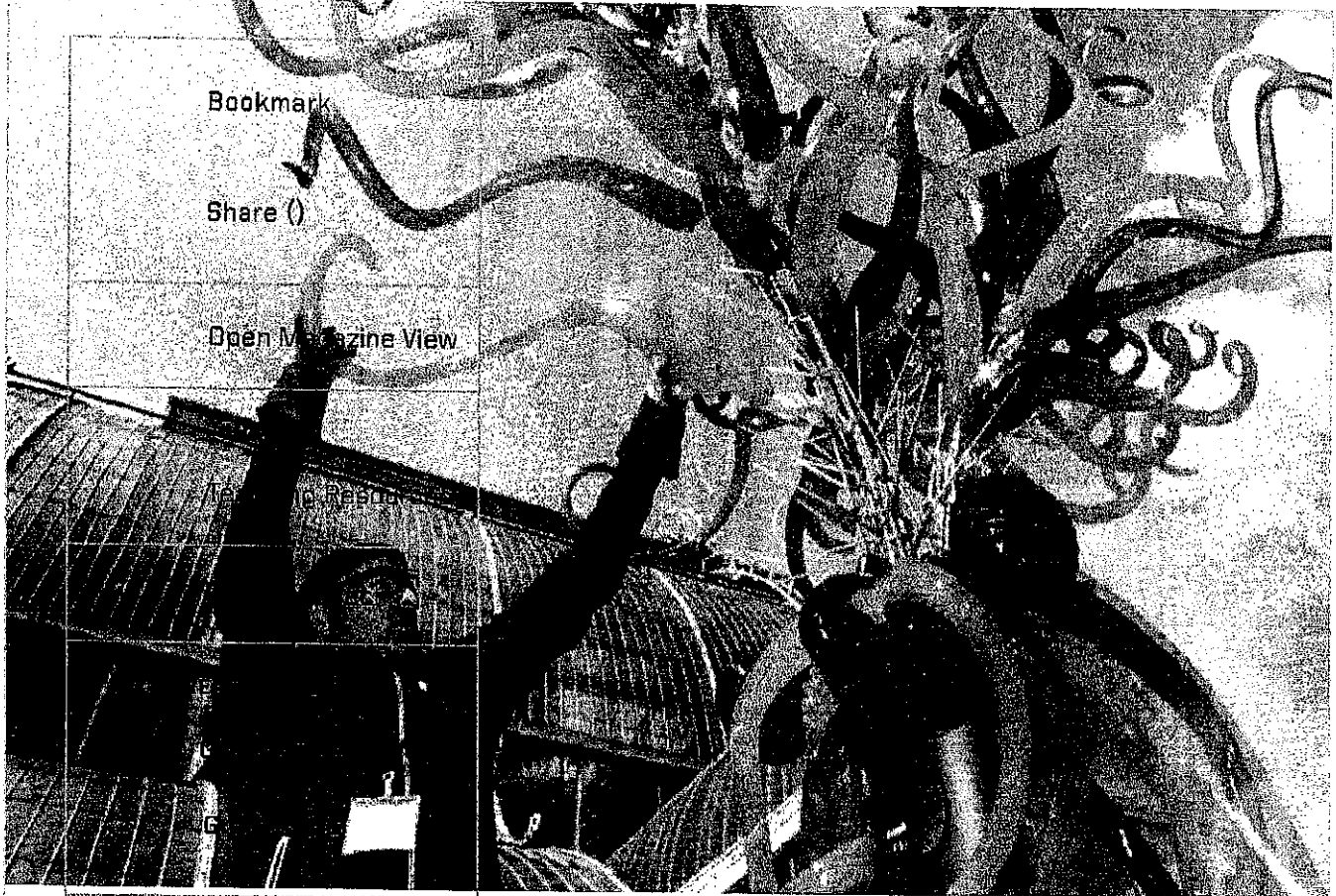
Grades 4-6

Search to Build

Chihuly continues to experiment with his process and **scale**. In 2012, a long-term exhibition designed by Chihuly opened in Seattle. It includes a garden and a glass house, above. One of Chihuly's largest **installations is suspended** inside the glass house. The 100-foot-long work includes **red, yellow, and orange glass forms**. In the garden, visitors encounter *Pacific Sun* shown in the photo above. To achieve the scale he wanted for each of these works, Chihuly created many small blown-glass forms at his studio. Then at the exhibition, his team **mounted these smaller glass forms on a metal support**, like the one shown above, building a single **monumental work**.

(<https://art.scholastic.com/issues/2019-20/030120.html>)

Chihuly has always pushed the boundaries of glassblowing. What events in his life inspired him to take chances, try new techniques, and develop a seemingly impossible range of forms in his work?



Dale Chihuly, Palm House Towers, 2005. Installed outside the Palm House at Kew Gardens, London. Photo: Camera Press/Graham Turner/Redux

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(<https://art.scholastic.com/issues/2019-20/030120.html>)  
 Why is the hidden support important for Chihuly's team to assemble this work?

## ARTICLE TYPE

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## COMPREHENSION QUIZ: Working With Form

Use the March/April 2020 issue of *Scholastic Art* to answer the questions. Fill in the circle next to the best selection or correct choice.

1. As part of his *Venetians* series, Dale Chihuly adds Art Deco-inspired floral \_\_\_\_\_ onto the surface of his *Misty Cerulean Venetian* vase. (pages 4-5)
  - A symbols
  - B series
  - C embellishments
  - D textiles
2. To build the installation *Pacific Sun*, Chihuly's team mounted smaller glass forms on a metal support, achieving a \_\_\_\_\_ scale. (pages 4-5)
  - A monumental
  - B scalloped
  - C figurative
  - D mixed-media
3. Chihuly includes one of his "drawings" in his *Clear Blanket Cylinder* to create \_\_\_\_\_, or the illusion of three-dimensional space. (pages 6-7)
  - A silica sand
  - B juxtaposition
  - C balance
  - D depth
4. In his *Seaforms* series, Chihuly makes delicate forms that resemble the \_\_\_\_\_ of underwater creatures like jellyfish. (pages 6-7)
  - A support
  - B medium
  - C frame
  - D translucence
5. To make *Aqua-Green Silvered Ikebana with Green Stem and Leaf*, part of his *Ikebana* series, Chihuly adds a(n) \_\_\_\_\_ form that looks like a flower bud. (pages 6-7)
  - A patterned
  - B organic
  - C geometric
  - D scalloped
6. By hanging *Flori di Como* from the Bellagio ceiling, Chihuly invites viewers to look up at the \_\_\_\_\_ site-specific installation. (pages 8-9)
  - A gilded
  - B two-dimensional
  - C suspended
  - D monochromatic
7. In *Flori di Como*, the colorful blown glass blossoms representing Italian flowers overlap, creating new \_\_\_\_\_. (pages 8-9)
  - A hues
  - B drawings
  - C installations
  - D forms
8. Christina Bothwell pours molten glass into a mold and sculpts a figure's head with clay to make her \_\_\_\_\_ sculpture *Whenever I Look, I See You*. (pages 10-11)
  - A pit-fired
  - B mixed-media
  - C sandcarved
  - D pressed glass
9. For *The Sun Danced in the Sky*, Preston Singletary \_\_\_\_\_ the glass, or uses a high-pressure machine to remove part of the surface, creating a design. (pages 10-11)
  - A emphasizes
  - B assembles
  - C fires
  - D sandcarves
10. By including only pink found objects, Amber Cowan develops a(n) \_\_\_\_\_ composition in her pressed-glass work *Dance of the Pacific Coast Highway at Sunset*. (pages 10-11)
  - A Art Deco
  - B collaborative
  - C monochromatic
  - D multicolored



## VOCABULARY: Working With Form

<b>Art Deco</b>	a popular design style of the 1920s and 1930s characterized by bold outlines and geometric forms
<b>assemble</b>	to attach materials to one another
<b>balance</b>	the equal arrangement of the elements of art, such as lines, color, and shapes, in an artwork
<b>cast glass</b>	glass made by pouring molten glass into a mold until it hardens
<b>collaborate</b>	to work jointly with others
<b>contour</b>	the shape or form of a three-dimensional surface
<b>depth</b>	the representation of three-dimensional space
<b>edge</b>	the outer boundary of an object, area, or surface
<b>embellishment</b>	a decorative detail added to make something more attractive
<b>emphasize</b>	to draw attention to, or to focus on, so as to gain a particular effect
<b>figurative</b>	representing the human figure
<b>fire</b>	to heat pottery or a sculpture in a kiln in order to harden the clay
<b>framework</b>	glasswork that involves using a gas-fueled torch to melt rods and tubes of glass
<b>form</b>	the shape of an object
<b>found objects</b>	discarded items or materials not normally found in art
<b>frame</b>	a border created around a space
<b>glassblowing</b>	shaping a mass of glass that has been softened by heat by blowing air into it through a tube
<b>iconic</b>	widely recognizable
<b>installation</b>	a large-scale art environment in which viewers move through and around the space to experience the work
<b>juxtapose</b>	to place two or more images or ideas side by side
<b>medium</b>	the materials used to create an artwork
<b>mixed media</b>	describing an artwork created using different types of materials
<b>monochromatic</b>	made using only one color
<b>monumental</b>	larger-than-life
<b>mount</b>	to attach to something
<b>organic</b>	having a natural shape with curved, less-defined edges
<b>pattern</b>	similar or identical images or sets of images repeated in an artwork
<b>pressed glass</b>	glass that is shaped by pressing it into a mold while molten

**VOCABULARY: Working With Form (con't)**

<b>sandcarve</b>	carving a design using a high-pressure machine to blast away a surface
<b>scale</b>	the relative size of a work of art or of elements within a work of art
<b>scalloped</b>	embroidered, cut, or edged with half-circles
<b>series</b>	a group of artworks with a similar theme or subject
<b>silica sand</b>	tiny granules of quartz
<b>site-specific</b>	created for a particular place
<b>support</b>	a material or object that bears the weight of something else
<b>suspended</b>	hung so that all sides are free except at the point of support
<b>textile</b>	a cloth, fiber, or fabric material
<b>translucence</b>	the quality of permitting the passage of light through a material

# COMPREHENSION QUIZ: Working With Form (March/April 2020)

Interactive quiz to go with the March/April 2020 issue.

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## DIRECTIONS

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